

# HiPPiE

HiPPiE Presents:  
Joe Satriani - The Extremist

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## Instructions

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## Group

HiPPiE is a new group, created in the year of 2001.  
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products into the scene.

## Greets

All our respects goes to the people that currently are creating the scene of gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

D.S: No, no, I'm sick of this! All we do is sit around and smoke pot...  
Mic: No, no Kevin Costner Speech, lets just go.

Idle Hands

AScii: JiMi

# Friends

Music by Joe Satriani  
and Andy Johns

All gtrs. use drop-D tuning  
down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderately slow Rock  $\text{♩} = 86$

N.C.  
(Drums)

Gtr. I

*sl.* *mf* *let ring throughout*

Rhy. Fig. 1 (\*Gtr. II)

*mf* *let ring throughout*

\*Gtr. II is two drop-D (down 1/2 step) "Nashville tuned" gtrs. and two drop-D (down 1/2 step) "Nashville tuned" banjos arr. for one gtr. "Nashville tuned" means ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (drop-D down 1/2 step).

A D A

*sl.* *sl.* *sl.*

D5

(cont. on next staff)

Gtr. III

w/Rhy. Fig. 1

D

8va-

P

A loco

Full

P

P

3

17

19

(19)

17

15

17

17

(17)

17

(17)

15

16

14

Musical score for guitar I, showing a melodic line and a bass line with fingerings. The melodic line is in treble clef with a key signature of one sharp (F#). It begins with a double bar line and the instruction "(end Rhy. Fig. 1)". The bass line is in bass clef and contains fingerings (1-4) and a "P" (palm mute) marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (0, 2, 3, 4, 5, 7) and slurs. The piece concludes with a final measure in the second system.

[illegible]



8va- Full G5 Full H Full sl. loco Full D Full Full

Full Full H Full Full Full Full Full Full

22 22 21 22 22 (22) 22 (0) 17 17 16 15 17 14 15 16 17 17 15

0 0 0 5 2 2 0 3 3 0 0 2 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 2 0 2 2 2 2 2 2 0 5 5 0 0 0

A Full Full Full sl. w/Fill 1 Bm Full 8va- Full D/F# Gsus2

Full P Full Full sl. Full (20)

17 (17) 15 16 14 (14) 16 20 (20)

2 2 2 2 2 2 2 2 2 2 2 2 3 4 3 2 2 0 3 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 2 4 4 2 2 0 3 0 0 5 0 0

(end Rhy. Fig. 2) Rhy. Fill 1

2 2 2 0 2 2 2 2 2 2 2 0 2 4 4 4 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 2 4 4 2 4 0 0 5 0 0

Fill 1 (Gtr. III)

8va- 1/2 1/2 1/2 1/2 Harm.

1/2 1/2 1/2 1/2 Harm.

17 19 17 19 17 18 18 12 (12)

D5  
8va

D/F#

Gsus2

A

pick slide

sl.

sl.

sl.

sl.

(20)

(end Rhy. Fill 1)

D5 Harm.

(Gtr. IV out)

w/Rhy. Fig. 1 (1st 6 bars only)

D

Gtr. III

trem. bar

Harm.

1/2 1/2 1/2 2 1/2

1/2 1/2 1/2 2 1/2

P P P P P P P P

7 7 12 7 7

4 2 0 0 4 2 0 0 4 2 0 0 4 2 0 0

P P P P P P P P

3 2 0 0 0 0 4 0 5

Handwritten musical score for guitar, featuring multiple systems of notation including standard staff notation, tablature, and fret numbers. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *sl.*, *Full*, *P*, *1/2*). The score is divided into sections labeled A, D, and (Gtr. I). The notation includes complex rhythmic patterns and fret numbers (e.g., 0, 2, 4, 5, 7, 9, 11, 12, 14, 16, 17, 19, 20, 21, 22).

The score is organized into systems, each consisting of a standard staff and a corresponding tablature line. The first system includes a treble clef staff with notes and a tablature line with fret numbers. The second system includes a treble clef staff with notes and a tablature line with fret numbers. The third system includes a treble clef staff with notes and a tablature line with fret numbers. The fourth system includes a treble clef staff with notes and a tablature line with fret numbers. The fifth system includes a treble clef staff with notes and a tablature line with fret numbers. The sixth system includes a treble clef staff with notes and a tablature line with fret numbers. The seventh system includes a treble clef staff with notes and a tablature line with fret numbers. The eighth system includes a treble clef staff with notes and a tablature line with fret numbers. The ninth system includes a treble clef staff with notes and a tablature line with fret numbers. The tenth system includes a treble clef staff with notes and a tablature line with fret numbers.

Key markings and annotations include:

- Section A:** Treble clef staff with notes and a tablature line with fret numbers.
- Section D:** Treble clef staff with notes and a tablature line with fret numbers.
- (Gtr. I):** Treble clef staff with notes and a tablature line with fret numbers.
- Dynamic markings:** *sl.* (sustained), *Full* (full), *P* (piano), *1/2* (half).
- Chord markings:** *Bm*, *D/F#*, *Gsus2*, *D5*, *A.H.*, *Harm.*, *G5*.
- Rhythmic markings:** *w/Rhy. Fill 1*, *w/Rhy. Fig. 2*.
- Other markings:** *1 1/2*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*.





[illegible]



[illegible]

Rhy. Fill 4 (Gtr. II)

Play 3 times

sl.

# The Extremist

(Living On The Edge)

Music by Joe Satriani

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

Moderate Rock ♩ = 94

Intro E5

\*Gtr. I

\*Gtr. I is "Nashville tuned" dobro arr. for gtr. "Nashville tuning" is same as standard tuning except ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (down 1/2 step).

\*Gtr. II

\*Gtr. II is 2 gtrs. & 2 "Nashville tuned" dobros arr. for one gtr.

Rhy. Fill 1

Rhy. Fig. 1 (Gtr. II)

Rhy. Fig. 1 (Gtr. II)

\*On D.S., 1st chord is struck, not tied (this bar only).



Harmonica solo

[illegible]





[illegible]



w/Rhy. Fig. 2 (2 times)

A. H. witch. B.

A.H. pitch: B

\*Pull up on bar.

\*Depress bar before striking note.

(Gtr. II)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, starting with a whole rest followed by a series of eighth and sixteenth notes. The second system consists of a four-staff arrangement. The top staff continues the melody, while the bottom three staves provide a harmonic accompaniment using a simplified notation system with circles and numbers (0, 1, 2, 3) indicating fingerings or positions. The piece concludes with a final chord in the treble clef staff.

## Coda

Coda

Harm.-----  
(8va)

Full Full Dsus2 Full Full N.C.

sl.

Full Full

sl.

Full Full

pick slides

A.H. (15ma) slack (Gtr. III out) E5 3½

\*\*trem. bar A.H. slack 3½

\*Depress bar before striking note.  
\*\*L.H. operates bar.

\*tr steady gliss. sl. T sl. pick slide

22 (20) 12 (10) T sl.

\*L.H. slides down string while R.H. taps w/edge of pick one fret above L.H.

Harmonica solo

N.C. 1.2.3. N.C. E5

4.

N.C. 3½ Full Em7 p

3½ Full p



N.C. Fmaj7(#11) N.C. Fmaj7(#11)

(5) 10 10 12 13 13 15 13 12 14 12 (12) (12)

w/Rhy. Fig. 2 N.C. Full B5 C5 N.C. 1/2 sl B5 C5 Full

3 3 17 14 15 17 15 12 17 14 16 16 17

w/Rhy. Fig. 3 N.C. Fdbk. (8va) w/Riff A C5 N.C. pick slide (steady gliss.)

17 (17) (17)

Rhy. Fig. 2 (Gtrs. I & II)

2 2 2 2 2 3 4 5 2 2 2 2 2 2 3

Rhy. Fig. 3 (Gtrs. I & II)

2 2 2 2 2 3 0 0 0 0 0 0 0 0 0 0 3

Riff A (\*Gtr. IV)

7 9 7 9 8 (8)

\*Elec. 12-stg.

w/Rhy. Fig. 1 (4 times)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

w/Rhy. Fig. 2

N.C.

B5

C5

N.C.

B5

C5

w/Rhy. Fig. 3 (1st 3 bars only)

N.C.

w/Riff A

C5

N.C.

w/Rhy. Fill 2

A5

C5

Rhy. Fill 2 (Gtrs. I & II)

Fmaj7(#11)

Full 20 20 22 Full 22 (22) 19 Full 22 22

[illegible]

$12 \sim 14$	$(14) \rightarrow 12$	$12 \sim 14$	$14 \rightarrow 12$	$12 \sim 14$
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Fmaj7(#11)

Full 20 20 20 20 22 22 (22) 12 13 12 15 Full

$\widehat{12-14}$	(14) $\rightarrow$ 12	$\widehat{12-14}$	14	$\widehat{14-16}$	16
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The second system of musical notation for 'The Bird Song' consists of two measures. The first measure contains the notes 7, 6, 7, 7, and 5. The second measure contains the notes 5, 3, 5, 6, and 3. The notes are written on a five-line staff with a treble clef.



Dmadd9

Abmaj7/6(#11)

w/Rhy, Fig. 1

Fmaj7(#11)

Dmadd9  
8va- - - -

Abmaj7/6(#11)

N.C.

Fmaj7(#11)

w/Rhy. Fig. 1 A

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#). It features a complex, repetitive rhythmic pattern in the first system, followed by a melodic line in the second system. The vocal part is written in treble clef with a key signature of one sharp (F#). It features a melodic line in the first system, followed by a melodic line in the second system. The guitar part is marked with "8va" and "sl." (slide). The vocal part is marked with "Full". The guitar part is marked with "Gtrs. III & VI out". The vocal part is marked with "(14)".

N.C.  
Rhy. Fig. 5 (Gtrs. I & II)

Play 4 times  
Bb5  
(end Rhy. Fig. 5)

First system of musical notation. Top staff: Melodic line with eighth and sixteenth notes. Bottom staff: Bass line with octaves and chords marked with 'x'.

w/Rhy. Fig. 5 (4 times)  
N.C.  
Gtr. III

Bb5

Second system of musical notation. Top staff: Melodic line with slurs and accents. Bottom staff: Bass line with fingerings and slurs.

N.C.

Bb5

Third system of musical notation. Top staff: Melodic line with triplets and slurs. Bottom staff: Bass line with fingerings and slurs.

N.C.

Bb5

Fourth system of musical notation. Top staff: Melodic line with slurs and accents. Bottom staff: Bass line with fingerings and slurs.

N.C.

Bb5

Fifth system of musical notation. Top staff: Melodic line with slurs and accents. Bottom staff: Bass line with fingerings and slurs.

N.C.  
Gtr. V

N.C.

N.C.

N.C.

\*1

\*Tap w/edge of pick next 2 bars.

Fill 2 (Gtr. III)

The notation shows a guitar part on a single staff. It begins with a treble clef, a whole rest, and a quarter rest. This is followed by a series of chords: a D major chord (D, F#, A), a G major chord (G, B, D), and an A major chord (A, C#, E). The first two chords are marked with a 'sl.' (slide) and 'don't pick'. The third chord is marked with a 'sl.' and 'don't pick'. Below the staff, there are two empty staves. The bottom staff contains a series of chords: a D major chord (D, F#, A), a G major chord (G, B, D), and an A major chord (A, C#, E). The first two chords are marked with a 'sl.' (slide) and '2' (second fret). The third chord is marked with a 'sl.' (slide).

N.C.

\*Pull bar up next 4 bars. Release bar abruptly to create exaggerated vibrato.

G5

N.C.

G5

\*Depress bar before striking note.

A.H. pitch: A

\*Depress bar before striking note.

Rhy. Fig. 7 (Gtrs. I & II)

pick slide  
(steady gliss)

w/Rhy. Fig. 1 (4 times)  
N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

Full, sl, Full, P, sl

14 14 14 (14) 12 10 12 12 (12) 10 12 10 5 5 (5)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

Full, sl, 1/2

(5) 14 14 12 13 13 15 17 16 14 16 16 (16) (16)

w/Rhy. Fig. 2  
N.C.

B5 C5 N.C.

B5 C5

Full, 1/2, sl, Full

17 17 17 (17) 17 14 15 17 15 14 17 14 14 16 16 17

w/Rhy. Fig. 3 (1st 3 bars only)  
N.C.

w/Riff A

C5 N.C.

w/Rhy. Fill 2

A5 C5

pick slide (steady gliss.)

17 17 (17) (17)

w/Riff B & Rhy. Fig. 4  
Dmadd9

Abmaj7/6(#11)

w/Rhy. Fig. 1  
N.C.

Fmaj7(#11)

Full, Full, Full, P, Full

20 20 22 22 22 22 (22) 19 22 22





Fmaj7(#11) N.C. Fmaj7(#11)

1 1 1 1 1/2 1/2 1 3 1/2

1 1 1 1 1/2 1/2 1 3 1/2

(7) (7) (7)

Fdbk. (8va)

1 1/2 1/2 1/2 1/2

1 1/2 1/2 1/2 1/2

(12) (12) (12)

N.C. Harm. Fmaj7(#11) N.C. \*Pull bar up. Fdbk. (8va)

Harm. Fdbk. \*

7 (7) (5)

Fdbk. pitch: B

Harm. (15ma) slack

1/2 1/2 1/2 1/2 vib. w/bar

1/2 1/2 1/2 1/2

(12) (12) (12) 3 (3)

sl. don't pick- sl. sl. sl.

Fmaj7(#11) N.C. A.H. Harm. (8va) H(8va)

A.H. Harm. H

(5) (5) (5)

Harm. (8va) 1

Harm. 1

1 1/2 1 1/2

17 17 17 17

(3) (3) (3)

sl.



Free time  
w/Rhy. Fill 3  
E5

w/fdbk. ad lib (Gtrs. III & V, till end)

slack

slack

Gtr. VII

H sl. sl. P H P sl.

H sl. sl. P H P sl.

(5) (5) (5)

4 5 7 5 4 5 4

\*Sound of trem. bar hitting strings.

14 (14)

9

\*vib. w/bar

H sl.

\*Till end of song.  
Vib. created by bouncing R.H. on bar  
which is turned away from body of gtr.

H P

sl.

3

sl.

sl.

H P

sl.

H

sl.

4-9 10-14 14

sl.

H P P sl. H

sl.

H H P sl. sl.

10 14 16 17 16 14 16

19 17 16 14

Rhy. Fill 3 (Gtrs. I & II)

sl.

sl.

3 3

let ring--

0 0 0 0 0 0

4 4 4 4 4 4

2 2 2 2 2 2

0 0 0 0 0 0

sl.

sl.

0 0 0 0 0 0

4 4 4 4 4 4

2 2 2 2 2 2

0 0 0 0 0 0

\*Gtrs. I & II sustain chord  
picking individual strings  
ad lib till end.

sl. sl. Full H P sl. sl. sl. sl. sl.

sl. sl. Full H P sl. sl. sl. sl.

14 16 12 15 (15) 15 13 12 10 12 13 12 13 12 10 10 10 10 12 10 10 7 7 9 9 9 9

H H sl. sl. H P P H H H sl. sl. H sl. sl. P H

H H sl. sl. H H sl. sl. H

16 15 14 12 15 14 12 14 9 12 9 10 9 12 10 9 7

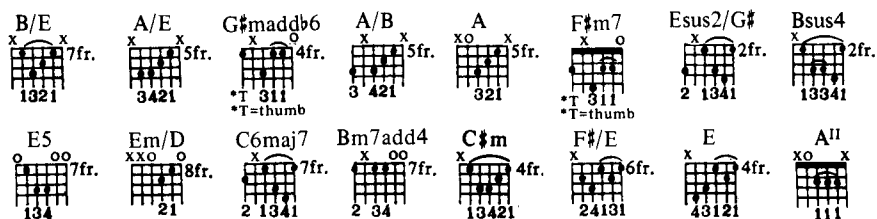
H sl. sl. H P P H H H sl. sl. P H

The musical score for "The Rose Tree" is presented in a standard musical notation format. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each containing a vocal melody line and a guitar accompaniment line. The guitar part includes a complex fretboard diagram with various techniques like bends, slurs, and triplets. The first system shows the vocal melody starting with a treble clef and a key signature of one sharp. The guitar part begins with a treble clef and a key signature of one sharp. The second system continues the vocal melody and guitar accompaniment. The guitar part includes a complex fretboard diagram with various techniques like bends, slurs, and triplets. The score is a page from a guitar method book, showing a specific exercise or piece for guitarists.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with lyrics 'The Rose Tree' underneath. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second system continues the melody, with lyrics 'The Rose Tree' underneath. The third system concludes the melody, with lyrics 'The Rose Tree' underneath. The score is written in a clear, legible font, with notes and lyrics aligned horizontally. The overall layout is clean and professional, typical of a printed musical score.

# Cryin'

Music by Joe Satriani



Slowly ♩ = 75

\*Gtr. I B/E

Gtr. II

*mf*

1/2 P Full Full A/E B/E

1/2 P Full Full

1/2 P Full Full

\*2 gtrs. arr. for one gtr.

A/E B/E

1/2 P Full Full A/E

1/2 P Full Full

1/2 P Full Full

*sl.* *sl.* *sl.*

G#maddb6 A/B

Fdbk. (8va) Rhy. B/E Fig. 1

8va 1/2 P Full Full

1/2 P Full Full

*sl.* *sl.* *sl.* *sl.* *sl.*

8va A/E B/E A/E

1/2 P Full

1/2 P Full

1/2 P Full

1/2 P Full

**The Wind**  
Peter Dinklage

B/E A/E G#maddb6

1/2 P Full Full P

(19) H H 19 (19) 17 19 19 (19) (19) 17 18 16 18 17 17 18 16 16 18

(end Rhy. Fig. 1)

Rhy. Fig. 2

G#maddb6

1½

Fdbk.

Full

Full

1½

Fdbk.

Full

Full

(10) 18

17 17 17 (17) 16 17 17

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody on a treble clef staff and a bass line on a bass clef staff. The melody includes notes like G4, A4, B4, C5, and D5, with various articulations like "let ring" and "Fdbk." (feedback). The bass line includes notes like F#3, G3, A3, and B3. The score is divided into measures, with some measures containing rests or specific articulations like "Full" (full note) and "1/2" (half note). The score ends with a double bar line.

G#maddb6      F#m7      Bsus4

(17)      16      17      17      19      (19)      18      (16)      17      17      Fdbk.

The second system of the musical score continues the piece. It begins with a wavy line and the number (17) on the left. The main staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth and sixteenth notes, with dynamic markings *P* (piano) and *Full* (full). Above the staff, there are tempo markings: *loco*, *w/Rhy. Fig. 1*, and *B/E*. There are also performance instructions: *P.M. - 4*, *P.M. - 4*, and *P.M. - 4*. The system ends with a wavy line and the number (17) on the left.

B/E

P.M. - - - 4

Full

A/E

P

*sl.*

*sl.*

*sl.*

Full

(4)

(4)

2

4

7

(7)

2

P

*sl.*

*sl.*

*sl.*

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody begins with a B/E chord, followed by a series of eighth and sixteenth notes. A 'P.M.' (Piano) marking is placed below the first measure. The melody continues with a 'Full' dynamic marking, indicated by a dashed line and an arrow. The second system continues the melody, with another 'P.M.' marking and a 'Full' dynamic marking. The bass line is written on a grand staff (two staves) and consists of simple rhythmic patterns, including quarter and eighth notes, with some measures marked with 'H' (half note) or 'P' (Piano). The score is labeled 'The Rose Tree' at the top right.

[illegible]

Esus2/G#

③ 4fr. ② 5fr.

B E A

G#maddb6

strings to sound

Fdbk. Full Full Full Full Full

(17) (17) 16 (16) (16) 17 17 17 (17) 16 17 (17) 17

**F#m7** **Bsus4** *loco*

Full 1/2 Full Full

Full 1/2 Full Full

19 (19) 16 (16) 17 17 (17) 17 15

*f*

Rhy. Fig. 3 **E5** **Em/D** **C6maj7** **Bm7add4**

(Gtr. I)

Full 1/2 Full 1/2 Full P P P 1/2 Full

17 17 (17) 15 12 15 12 14 (14) 12 12 12 15 14 12 14 12 14 (14) 12 14 12 14

2 sl. 1/2 1/2 P Full P P P P H P 1/2 P Full

3

**C#m** **F#/E** **E**

sl. sl. sl. sl. sl. sl. sl. sl. sl.

rake

sl. sl. sl. sl. sl. sl. sl. sl. sl.

(14) (14) (14) 21 14 6 4 5 7 9 6 7 6 7 7 (7) 7 8

sl.

**A<sup>II</sup>** **Bsus4** **C#m**

1/2 sl. sl. sl. 1/2 1/2 sl. sl. sl. sl. H

9 12 9 (9) 11 9 9 11 (11) 8 6 (8) 4 6 6 8 9 11 9 11 12

1/2 sl. sl. 1/2 1/2 sl. sl. sl. sl. H

**F#/E** **E** **A<sup>II</sup>** **Bsus4** (cont. in notation)

Full P

*mf*

Fdbk.

11 12 12 12 sl. 12 14 14 11 12 14 Full P (14) 12 14 14

C#m7sus4  
Fdbk. (8va)

Amaj7

C#m7sus4

1/2

H P sl.

3

Fdbk. (14)

1/2

mp

H P sl.

11 12 11 9 11 12 9

H P sl.

9 11 9 8 9

Gtr. I

let ring--

2 2 5 2 5 4 5 4

4 5 5 2 5 2 5 2

2 5 5 4 5 4 5 4

Amaj7

sl. sl.

C#m7sus4

P.M.

P.M.

sl. sl.

8 6 4 6

6 4 5 6

4 4 6 4 7 6 4 7

Amaj7

sl. sl.

C#m7sus4

P.M.

P.M.

sl. sl.

8 6 4 6

6 4 5 6

4 4 6 4 7 6 4 7

Amaj7

Esus2

H P sl.

H H H H P P P P

(6) 4 6 4 2

2 4 6 2 4 6 4 2 6 4 2 4 2 0

H P sl.

H H H H P P P P

(0)

Amaj7

Esus2

H P sl.

H H H H P P P P

(6) 4 6 4 2

2 4 6 2 4 6 4 2 6 4 2 4 2 0

H P sl.

H H H H P P P P

(0)

w/Rhy. Fig. 1 (1st 7 bars only)  
B/E

w/Rhy. Fig. 2 (1st 7 bars only)

Rhy. Fill 1 (Gtr. 1)



**Section 1: F#m7, Bsus4, Gtr. I, w/Rhy. Fig. 2, A**

Full, Full, Full, Full, loco, sl. H, sl., sl., 8va- Full, Full

Full, Full, Full, Full, P.M.-, Full, Full

19 (19) 16 17 17 14 sl. H 9 9 11 9 7 9 7 7 (7) (7) 17 17 17

**Section 2: G#maddb6, F#m7, Esus2/G#, ③4fr.②5fr. B E**

Full, 1/2, Full, Full, A.H. Harm., Full, A.H. Full, A.H. Full Full Full 2

1/2, Full, Harm., A.H. Full, A.H. Full Full Full 2

(17) 16 17 17 16 (16) 17 (17) 19 17 (17) 17 Full Full Full 2

**Section 3: A, G#maddb6, F#m7**

Harm., Full, Full, Full, Full, P H, Full, P

Harm., Full, Full, Full, Full, P H, Full, P

(17) 19 17 17 17 (17) 16 17 17 19 (19) 17 19 19 19 (19) 17

**Section 4: Bsus4, Fdbk., loco, w/Rhy. Fig. 3 (4 times), E5, Em/D**

Full, P, Full, loco, sl., 1/4

Full, P, Fdbk., sl., 1/4

19 19 (19) 17 19 17 15 17 (17) 3 0 3 0 3 0

**Section 5: C6maj7, Bm7add4, E5, Em/D**

1/2, Full, P, Full, P, sl., 1/4

1/2, P, P, Full, P, sl., 1/4

2 (2) 0 2 0 2 0 2 0 2 (2) (2) 0 3 0 3 0 3 2 0 2 0 0



# Rubina's Blue Sky Happiness

Music by Joe Satriani

Moderately ♩ = 96

**\*Gtr. I**

B5 H Amaj9 H H

*mf*

12 14 14 14 14 12 14 14 16 16 16 16 12 16 17 17 17 17 16 12

T  
A  
B

**\*Mandolin arr. for gtr.**  
**Gtr. II (acous.)**

H H H H

*mf* let ring throughout

0 2 2 2 0 0 0 2 2 4 4 0 0 0 0 4 5 5 0 0 4 0 0 0 0 0

0 0

4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

T  
A  
B

**\*\*Gtr. III**

H H H

*mf* pick w/fingers let ring throughout

0 2 2 0 0 2 4 4 4 0 4 5 5 4 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 4 4 4 4 2 2 2 2 2 2 2 2 2 2

T  
A  
B

B5 \*\*Banjo arr. for gtr. Amaj9 H

H H H

12 14 14 14 14 12 14 12 14 14 14 12 14 14 16 16 16 16 12

T  
A  
B

H H H H

0 2 2 2 2 0 2 0 2 2 2 2 0 0 0 0 2 4 4 0 0 0 0 0 0 0

0 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2

T  
A  
B

H H H

0 2 2 2 0 2 0 2 2 0 0 0 0 0 2 4 4 0 0 0 0 0 0 0 0 0

0 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2

T  
A  
B





[illegible]

\*Elec. w/dist.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. The bottom staff is a single-line bass line with numbers 0 through 13 indicating fingerings or positions. The piece concludes with a double bar line.

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and melodic lines. Above the staff, the chords are labeled: E, Badd4, Aadd2, E, and Bsus4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line is indicated by a wavy line at the bottom of the staff.

16	17	16	14	(14)	14	14	14	14	16	14	13	16	16								
9	10	9	7	(7)					6	8	9	8	6	9	7	6	16	9	(9)	16	16

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

13 14 13 11 11 11 11 11 | 6 8 9 8 6 4 2 1 4 0 0 0

14 16 14 13 13 13 13 13 | 7 9 11 9 7 6 4 2 4 4 4 4

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Handwritten musical notation on a five-line staff. The notes are represented by numbers 1-4 and 0. The sequence of notes is: 13, 14, 13, 11, 0, 11, 0, 11, 0, 11, 0, 6, 8, 9, 0, 8, 6, 6, 0, 4, 2, 1, 4, 4, 0, 4, 4, 0. The notes are grouped into measures by vertical bar lines.

F#m11 sl. Asus2/C# Asus2 B5 sl. F#m11 sl. Asus2/G# sl. Asus2

Rhy. Fig. 1

Rhy. Fig. 1A

B5 sl.

To Coda A.H. (8va) N.C.

(Gr. IV out)

A.H. pitch: D# (end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

E  
Gtr. I

12 14 12 12 12 14 14 14 14 16 16 12 14 12 12 12 12 14 14 12

C#m11 Asus2 Bsus4 E

12 12 12 14 12 12 12 14 14 14 14 16 16 14 14 14 14 14 14 12 14 12 12 12 14 14 14 14 16



Musical score for guitar and bass, measures 16-19. The score includes a guitar part (Gtr. I) and a bass part (Bsus4, Gtr. IV). The guitar part features a melodic line with slurs and a final chord. The bass part features a rhythmic line with slurs and a final chord. The score is in 4/4 time and key of D major.

C D/C C D/C Full

(Gtr. IV) H P H P H P

10 12 (12) 10 10 12 12 10 10 12 10 12 12

Rhy. Fig. 2 (Gtr. V - nylon stg. acous.)

let ring throughout

H sl. H sl. H

5 5 7 3 5 5 5 7 3

3 5 6 7 4 (4) 5 3 5 6 7 4

sl. sl. sl.

D G/D D Bm(b6)

P P P sl. P P H H H H P P P P sl. H H P P P P H

3 3 3

12 10 12 10 (10) 12 11 10 8 7 10 8 7 8 10 7 8 10 8 7 10 8 6 5 7 8 7 5 7 5 4

(end Rhy. Fig. 2)

sl. sl.

7 7 8 5 7 7 7 8 5 (5) 7 7 0 3

5 7 7 8 5 (5) 7 5 7 2 4 0

sl. sl.

w/Rhy. Fig. 2 (2 times)

C D/C C D/C D G/D 1/2 D

H P P H H H H P P H H sl. sl. sl. sl. H H H H trem. bar 1/2

6 6 3 6 5 7 4 5 7 7 4 5 7 5 4 5 7 4 7 5 7 5 7 5 3 5 7 2 3 5 3 3 5 7 0 (0)

H H P P H H sl. sl. sl. sl. H H H H

Bm(b6) C D/C C D/C

sl. sl. sl. sl. P rake sl. H Full P Full sl. sl. sl. sl.

8 7 10 8 7 8 10 8 12 8 7 (7) 5 (5) 7 15 14 15 15 (15) 14 15 (15) 15 17 15 14 16

D G/D D Bm(b6)

P sl. P P sl. P P sl. P H P

14 17 15 12 13 15 13 12 14 12 9 11 12 11 9 12 10 9 12 10 9 10 9 12 9

P H P

w/Rhy. Fig. 2 (1st 3 bars only) C D/C C D/C

sl. sl. sl. 3 3 H H H H P P H H

10 12 12 17 12 7 (7) 5 2 3 5 2 3 5 2 3 5

sl. sl. sl. H H H H P P H H

D G/D D w/Rhy. Fill 1 A.H. (15ma)

3 3 3 6 H H P P sl. H H P P H H P P sl. P P sl. H sl. sl.

HH P P sl. HH P P HH P P HH sl. P P P P sl. H 12 sl. 12 sl.

Rhy. Fill 1 (Gtr. V)

5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5



\*A.H.  
(8va)

Rhy. Fig. 4 (Gtr. I)

(8va)

\*A.H.

A.H. pitch: D

\*Refers to Gtr. IV only.

Rhy. Fig. 4A (Gtrs. II & III)

Amaj7/E

Esus2

(end Rhy. Fig. 4)

(end Rhy. Fig. 4A)

Rhy. Fill 2 (Gtr. III)

Rhy. Fill 2 (Gtr. III)

w/Rhy. Figs. 4 & 4A (both 10 times)  
(Gtr. IV)

Amaj7/E

Esus2

sl. sl.  
don't pick

(0) sl. sl.

Amaj7/E

Esus2

H sl. sl. sl. H sl. sl. sl. sl.

0 12 14 11 11 12 11 14 12 12 14 14 (14) 14 12 9 11 11 12 11 9 7 7 9 7 7 7 (7) 7

sl. sl. sl. sl. sl. sl. sl. sl.

Amaj7/E

Esus2

sl. H sl. sl. sl. sl. H sl. sl. sl. sl.

0 7 9 11 11 12 11 9 7 7 9 (9) (9) 9 7 9 11 11 12 11 9 7 7 9 7 7

sl. H sl. sl. sl. sl. sl. sl. sl.

Amaj7/E

Esus2

H sl. sl. sl. 3 3 Full

0 9 9 7 9 9 11 9 7 9 9 11 (11) 9 11 8 9 8 11 9 9 9 11 9 9

H sl. sl. sl. Full

Amaj7/E

Esus2

H sl. sl. sl. H sl. sl. sl. Full

(11) 9 9 9 11 9 10 9 11 9 9 11 (11) 9 11 9 9 10 9 11 9 9 11 9 9 11 9 0 7 7

H sl. sl. sl. Full

Amaj7/E

Esus2

8va-----

Amaj7/E

8va-----

Esus2

8va-----

Amaj7/E

Esus2

8va-----

Amaj7/E

Esus2                      A.H. -- 1                      Amaj7/E

sl. sl. T T sl. sl. H sl. sl. sl. H sl.

A.H. -- 1

7 9 7 7 (9) (9) 7 7 sl 0 7 9 11 11 12 11 9 7 7 9 9 (9) 7 9 11 11 12 11 9 7

sl. sl. T T 7 7 sl. 0 sl. H sl. sl. sl. H sl.

Em7 Em9 F#m11/E Em7 F#m7/E Em9 F#m11/E

Gtr. II

Gtr. III

Fill 2 (Gtr. IV)

The musical notation for 'Fill 2 (Gtr. IV)' consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of five eighth notes: F#4, C#5, G#5, F#5, and C#5. Above the staff, a dashed line labeled 'Fdbk.' (feedback) spans from the first note to the end of the staff. A curved dashed line connects the first and second notes, and another curved dashed line connects the fourth and fifth notes. The bottom staff is a five-line guitar staff with no clef. It contains three whole notes: F#4, C#5, and G#5. Above this staff, a dashed line labeled 'Fdbk.' spans from the first note to the end of the staff. Below the staff, there are three whole notes: F#4, C#5, and G#5, each enclosed in a circle.



Em9

F#m11/E

Em7

F#m11/E

Em9

F#m11/E

The first system of musical notation consists of three staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with various chords and a final whole note chord. The middle staff is a guitar staff in bass clef, showing a complex arrangement of chords and a final whole note chord. The bottom staff is a bass staff in bass clef, featuring a melodic line with eighth and sixteenth notes, and a final whole note chord.

Em7

Em9

F#m11/E

The second system of musical notation consists of three staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with various chords and a final whole note chord. The middle staff is a guitar staff in bass clef, showing a complex arrangement of chords and a final whole note chord. The bottom staff is a bass staff in bass clef, featuring a melodic line with eighth and sixteenth notes, and a final whole note chord. The notation includes slurs and accents.

E5

N.C.  
(w/bagpipes & drums)

The third system of musical notation consists of three staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with various chords and a final whole note chord. The middle staff is a guitar staff in bass clef, showing a complex arrangement of chords and a final whole note chord. The bottom staff is a bass staff in bass clef, featuring a melodic line with eighth and sixteenth notes, and a final whole note chord. The notation includes slurs and accents.

# Summer Song

**Music by Joe Satriani**

**A5** **B5** **G5** **A** **Bm** **G5 (type 2)** **F#m7** **D5** **D6** **D7**

**E5** **E6** **E7** **E5<sup>1</sup>** **Gadd9/A** **Av**

Moderate Rock ♩ = 160

**Moderate Rock ♩ = 160**

[illegible]

\*Doubled by another gtr.

w/Rhy. Fig. 1 (2 times)

(end Rhy. Fig. 1)

Riff A-

(end Rhy. Fig. 1) Kiff A-

Gtr. Harm. II (8va)

D/A

A5

Harm. (8va)

*mf*

(w/echo repeats)

P.M. - - 4

Harm.

Harm.

w/Rhy. Fig. 1 (1st 3 bars only)

D/A

A5

w/Rhy. Fill 1

N.C.

A5

D/A                      A5                      N.C.                      A5  
 Harm. (8va)                      Harm. (8va)

Rhy. Fill 1

N.C.  $1/4 A5$

Grtr. I

w/Rhy. Fig. 1 (2 times)

0:25

Handwritten musical score for guitar. The staff is in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line with slurs and a bass line with fret numbers. Chords D/A and A5 are indicated above the staff. Performance markings include *f*, *P.M. w/wah*, *sl.*, *1/2*, and *(slight vib.)*.

Handwritten fret numbers in the bass line: 9, 10, 9, 11, (11), 9, 7, 6-11, 9, 9, (9).

Handwritten musical score for guitar. The staff is in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line with slurs and a bass line with fret numbers. Chords D/A and A5 are indicated above the staff. Performance markings include *sl.*, *1/2*, and *trem. bar*.

Handwritten fret numbers in the bass line: 9, (0), 9, 10, 9, 11, (11), 9, 7, 7-9, (9), 9-2, (2), (2).

w/Rhy. Fig. 1 (1st 3 bars only)

Rhy. Fig. 1A

Handwritten musical score for guitar. The staff is in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line with slurs and a bass line with fret numbers. Chords D/A and A5 are indicated above the staff. Performance markings include *sl.*, *1/2*, *P*, and *sl.*.

Handwritten fret numbers in the bass line: (2), (19), 9, 9, 11, 11, (11), (11), 9, 7, 9, 11, 11, (11), (9), 9, 7, 9-11, 9.

Handwritten musical score for guitar. The staff is in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line with slurs and a bass line with fret numbers. Chords B5, G5, and A are indicated above the staff. Performance markings include *P.M.*, *H*, *1/2*, *Full*, and *sl.*.

Handwritten fret numbers in the bass line: (9), 10, 12, 14, 14, (14), 12, 14, 14, (14), 14.

(end Rhy. Fig. 1A)

Handwritten musical score for guitar. The staff is in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line with slurs and a bass line with fret numbers. Chords D/A and A5 are indicated above the staff. Performance markings include *trem. bar*, *sl.*, *sim.*, *1/2*, and *sl.*.

Handwritten fret numbers in the bass line: (14), (14), 17, 17, 17, 19, (19), 17, 15, 17-19.

0:25

8va-

D/A

A5

17 17 (17) (17) 17 17 19 (19) 17 15 17

w/Rhy. Fig. 1 (1st 3 bars only)

D/A

(17) 7 5 7 4 5 4 5 5 5 4 5 5 17 17 17 19 19

w/Rhy. Fig. 1A (1st 4 bars only)

\*Bm

(19) 19 17 15 17 19 19 17 15 19 17

\*Substitute Bm for B5

(17) (17) 17 19 21 21 (21) 19 17 17 (17) 17

(17) 5 8 8 8 5 8 5 8 8 7 5 7 5 7 5 7

A.H. pitch: B

(2) (2) (2) (2) (2) (2) 0 0 0 3 0 0 3 3 3 5 7 5 5 5 7 9 7 0 3

(C) *sl.* *w/ Rhy. Fig. 2 (2times)* *N.C.(G)* *Full* *Full* *Full* *Full* *trem. bar* *rake* *Full* *Full* *Full* *Full* *sl.* *Harm. (15ma)* *2* *\*1½* *6* *5* *(5)* *6* *8-5* *\*Pull bar up.* *sl.*

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' (sforzando). The second system continues the melody, also with lyrics. The score is labeled with 'N.C.(G)' and '(D)' above the staff, indicating specific notes or chords. The piece concludes with a final note and a double bar line.

w/Rhy. Fig. 2 (1st bar only) (D) w/Rhy. Fig. 2A A N.C.(F) (C) G5

Full 1/2 sl. sl. 3 3 Harm. Full

P.M. Full 1/2 sl. sl. trem. bar Full

(0) 5 6 5 6 (6) 6 8 10 8 10 12 10 (10) 10 10 3 3 20

0 19 19

Rhy. Fig. 2A

A N.C.(F) (C) G5

P.M. --- 4 sl. sl. P.M. P.M.

2 2 2 2  
2 2 2 2  
0 0 0 0

0 1 (1) 1 6 5 3 3 6 7 5 0 3 3 3 3

sl. sl.

135

N.C.(G) (D) A N.C. E5 Full N.C.

8va--

Full

Full

Full

Full

sl.

sl.

loco 1/2

sl.

P

Full

Full

(20) 20 17 20 17 19 17 20 11 9 (9) 13 0 15 9 11 12

Rhy. Fig. 2B

Gtr. I

sl.

sl.

1/2

P.M.

P.M.-----

3 3 5 7 5 5 5 7 9 7 0 0 0 0 2 0 (0) 0 0 2 3

G5 N.C. A5

8va--

Full

Full

1/2

Full

loco

sl.

Full

Full

1/2

Full

trem. bar

(12) 16 15 18 20 17 20 17 20 17 20 (20) 3

1/2

(end Rhy. Fig. 2B)

Harm. (15ma)

2 1/2 3

trem. bar

Harm.

2 1/2 3

(3) 3 3 0 3 0 3 0 5 5 5 3

Guitar solo

Gtr. I- Rhy. Fig. 3

(type 2) 3 fr. G5 G

P.M.

6fr. 3fr. 6fr. C5 C6 C5 C7 8fr. C

Bb G Bb C5 C6 C5 C7 C

P.M.

Gtr. II

(cont. w/wah)

A.H. (15ma)

semi-harm-----

1/2

(3) (3) 5 3 3 5 3 3 5 3 5 (5) 3 5 3 4 5 3

A.H. pitch: F#

⑥ 6fr. 3fr. (type 2) ⑥ 3fr.  
Bb G G5 G

⑧ 6fr. 3fr. 6fr.  
B $\flat$  G B $\flat$  C5

A.H. pitch: D

A.H. pitch: D

A.H. pitch: D  
w/Rhy. Fig. 3 (1st 3 bars only)

⑥ 6fr. 3fr. 6fr. C5  
Bb G Bb

w/Rhy. Fig. 4

[illegible]

\*Depress bar before sounding note.

Figure 4 (1st 2 bars only)

w/Rhy. Fig. 4A

A5 N.C.

8va-

Full Full Full Full Full Full sl. loco

17 17 20 17 20 17 20 17 20 17 Full 20 sl. (20) Full

o

Rhy. Fig. 4

F#5 N.C. Am7 A5 F#m7

P.M.-----4

P.M.-----4

Rhy. Fig. 4A

A5 N.C.

T

P.M.-----4

(5) 5 5 5 5 7 7 8 8 9 9

T



D5 D6 D5 D7 D5 D6 ⑩10fr. D7 ⑩10fr. D D6 D7 ⑩13fr. 14fr. F F# D7 D6 D5 D6 D5 D7 D5 D6 ⑩10fr. D

1/2 sl sl sl sl sl P sl sl sl

(17) 14 15 13 12 14 12 11 12 10 12 10 12 10 9 10 9 7 9 7 5

sl sl sl sl P sl sl sl

⑩10fr. D7 D D6 D7 ⑩open E E5 E6 E5 E7 E6 E5 E7 ⑩12fr. E E6 E7 ⑩15fr. 16fr. G G# E7 E6

sim. Full trem. bar sl sl sl Full

7 5 2 2 5 9 11 9 10 11 12 12 11 12 13 14 15 12 17

sl sl sl Full

⑩12fr. (type 2) ⑩12fr. E E5 E E5 A5 w/Rhy. Fig.1 (2 times) D/A 1/2

8va Full P.M. loco

Full trem. bar P.M. 1/2

(17) 19 16 17 18 19 20 21 22 9 10 9 11

A5 sl. (slight vib.)

sl. (9)

(11) 9 7 9 11 9 9 (9)

D/A 1/2 A5 A.H. (8va) sl. sl. sl. sl. sl. sl.

1/2 sl. sl. sl. sl. sl. sl.

(9) 10 9 10 9 11 (11) 9 7 7 9 (9) 9 12 12 7 (7) 7 5 7

sl. sl. sl. sl. sl. sl.

A.H. pitches: E D E

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Fig. 1A (1st 4 bars only)

\*Substitute for B5.

w/Rhy. Fig. 1B

w/Rhy. Fig. 2 (2 times)

(D)

A

N.C.(G)

w/Rhy. Fig. 2 (1st bar only)

w/Rhy. Fig. 2A

N.C.(F)

(C)

G5

w/Rhy. Fig. 2  
N.C.(G)

Full

Full

(D)

Full

Full

Full

\*Pull bar up.

2 A N.C.(G) (D) A N.C.(G)

A.H. (15ma)

w/Rhy. Fig. 2 (1st bar only) (D) w/Rhy. Fig. 2A A N.C.(F) (C)

Full 1/4

grad. bend P.M. Full

G5 w/Rhy. Fig. 2B N.C.(G) (D) N.C. loco 1/2

Full 1/2

trem. bar Full

E5 N.C. G5 N.C. A5

Full 1/2

Full 1/2

(N.C.) pick sl. ⑥ 2fr 1/2 F# ⑥ open E sl. ⑥ open 2fr. 3fr. E F# G ⑥ 3fr. ⑤ open G A 1/2

trem. bar 1/2 Full sl. P Full A.H. Full

A.H. pitch: B

⑤ 3fr. open C A ⑧ 3fr. A5

8va - 1/2

Gadd9/A

Gtr. IV

1/2

20 17 20 17 (17) (17)

H<sup>3</sup> P sl. sl. sl. sl.

H P sl. sl. sl. sl.

15 17 15 14 12 10 12

Gadd9/A

AV

7 5 7 5 0 7 9 0 9 10 0 10 12 0 9 10 0 7 0 5 0 3 5 3 0 2 3 2 0 3 5 3 0 2 3 2 0

Gadd9/A

5 open A

P.M. A.H. (15ma) sl.

sl. sl.

17

w/Rhy. Fig. 1 (3 times)

D/A

Fdbk. (8va)

A5

Fdbk. (8va)

D/A

A5

(slight vib.)

Fdbk.

Fdbk.

(2) (2) (2) (2) (2) (2) (2) (2)

Fdbk. pitches: C# E

A5

Handwritten musical notation for a five-measure exercise. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of five eighth notes: D4, E4, F#4, G4, and A4, connected by a dashed slur. Below the staff is a five-measure bass line with a wavy line above it, containing five measures, each with a circled '2' in the first line.

N.C.

Fdbk. (8va)

Fdbk. (8va)

Fdbk. (8va)

Fdbk. (8va)

Fdbk. (8va)

Fdbk.

Fdbk.

Fdbk.

Fdbk.

Fdbk.

2

(2)

(2)

(2)

(2)

(2)

Fdbk. pitch: E

Fdbk. pitch: E

Outro solo  
w/Rhy. Fig. 1 (3 times)

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and guitar accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The guitar accompaniment is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

**Vocal Line:**

- Measures 1-4: Notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132,

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is a single melodic line on a five-line staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a treble clef and a key signature of two sharps. It features various musical notations including slurs, slurs with "sl." (slur), and slurs with "3" (triplets). The second system is a guitar accompaniment, consisting of three staves. The first staff of the second system contains a series of chords and intervals, with slurs and slurs with "sl." (slur). The second and third staves of the second system contain a series of numbers (7, 9, 9, 11, 9, 9, 12, 15, 17, 15, 14, 15, 14, 12, 14, 12, 10, 12, 10, 8, 10, 8, 7, 9, 7, 5, 7, 5, 3) which likely represent fret numbers or chord voicings. The score is labeled "D/A" and "A5" in the top right corner.

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Filt 1

w/Fill 1 (till fade)  
& Rhy. Fig. 1 (3 times)

D/A

*Fade out*

Fill 1

# Tears In The Rain

Music by Joe Satriani

Freely (♩. = 92)

Amadd4  
Elec. nylon-stg. gtr.

F6maj7b5

E7b9/G#

Amadd4

*mp*  
let ring throughout  
pick w/fingers

The first system of guitar notation consists of a treble clef staff in 8/8 time and a six-string guitar staff. The treble staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fingerings: 5, 3, 0, 3, 5, 3, 4, 3, 0, 3, 4, 6, 7, 6, 0, 6, 7, 7, 5, 3, 0, 3, 5. A TAB section is provided below the guitar staff with fret numbers: 7, 5, 3, 0, 3, 5, 3, 4, 3, 0, 3, 4, 6, 7, 6, 0, 6, 7, 7, 5, 3, 0, 3, 5.

The second system of guitar notation continues the melodic line in the treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fingerings: 7, 9, 6, 8, 6, 9, 7, 5, 5, 5, 5, 5, 2. A TAB section is provided below the guitar staff with fret numbers: 7, 9, 6, 8, 6, 9, 7, 5, 5, 5, 5, 5, 2.

The third system of guitar notation continues the melodic line in the treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fingerings: 7, 5, 5, 5, 7, 8, 6, 7, 5, 7, 6, 8, 6, 7, 5, 7, 6. A TAB section is provided below the guitar staff with fret numbers: 7, 5, 5, 5, 7, 8, 6, 7, 5, 7, 6, 8, 6, 7, 5, 7, 6.

The fourth system of guitar notation continues the melodic line in the treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fingerings: 7, 7, 5, 5, 5, 7, 7, 6, 7, 5, 7, 6, 0, 2, 3, 0, 4, 2, 0. A TAB section is provided below the guitar staff with fret numbers: 7, 7, 5, 5, 5, 7, 7, 6, 7, 5, 7, 6, 0, 2, 3, 0, 4, 2, 0.

The fifth system of guitar notation continues the melodic line in the treble staff: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The guitar staff shows fingerings: 5, 3, 0, 3, 5, 3, 4, 3, 0, 3, 4, 6, 7, 6, 0, 6, 7, 7, 5, 3, 0, 3, 5. A TAB section is provided below the guitar staff with fret numbers: 5, 3, 0, 3, 5, 3, 4, 3, 0, 3, 4, 6, 7, 6, 0, 6, 7, 7, 5, 3, 0, 3, 5.

Dm9 C6maj7

Bm7add4 E7 Dm/A Am

Dm9 C6maj7

G#o7 F#o7 D#o7 B#o7

*a tempo*

G#o7 F#o7 Am/E E

Tempo I Am


*p* *rit.* *pp*



# Why

Music by Joe Satriani

**Moderate Funk** ♩ = 110

Triplet feel (  )

Em 11

Harm.

\*Gtr (8va)

St. 1.

let ring-----  
*mp*  
Harm.-----  
5 7 12 12 12 12 12 12 (12)

\*Gtr. I tuned to "Nashville tuning", ⑥ - ③ stgs.  
are tuned one octave higher than normal.

Em  
Rhy. Fig. 1 (Gtr. II)

Cadd2

Dadd2

Em

Cadd2

Dadd2  
(end Rhy. Fig. 1)

Rhy. Fig. 1 (Gtr. II) 2 (end Rhy. Fig. 1)

*mf* pick w/fingers  
 clean tone

6 7 8 9 10 11 12 13 3 4 5 6 5 6 7 8

7 8 7 8 7 8 10 11 3 4 3 4 3 4 5 6

7 7 7 10 3 3 3 5

2

2

Rhy. Fig. 1A (Gtr. III)

*mf* w/wah  
clean tone

Rhy. Fig. 1A (Gtr. III)

*mf* w/wah  
clean tone

2

(end Rhy. Fig. 1A)

7 ♯ 7 ♯ ♯ 7 7 ♯ 7 ♯ ♯ 7 7 ♯ 7 ♯ ♯ 7 7 ♯ 5 ♯ ♯ 5

w/Rhy. Figs. 1 & 1A  
Em

w/Rhy. Fill 1  
Cadd2

Dadd2

Em

w/Rhy. Figs. 1 & 1A  
 Em

w/Rhy. Fill 1  
 Cadd2

Dadd2

Em

Rhy. Fill 1 (\*Gtr. I)

Harm.

(8va)

let ring- - - - - +

Harm.

Rhy. Fill 1 (\*Gtr. I)  
Harm. (8va)  
let ring  
Harm.  
5 5 7 12 (12) 12 12 12 (12)  
\*\*"Nashville tuned".

\*“Nashville tuned”.

Cadd2      Dadd2      w/Rhy. Figs. 1, 1A & 2 (all 2 times)      Cadd2      Dadd2 1/2

\*Gtr. IV      Em      Riff A      sl. sl. sl.      sl. sl. sl.      Dadd2 1/2

*pick slides*

\*Gtr. IV      Riff A1      Riff A2      sl. sl. sl.      Full      both gtrs. vib.      Full

*pick slides*

\*Gtr. IV uses Digitech Harmony Machine, "E minor chord" preset.  
Gtrs. V & VI are notes produced by harmonizer arr. for 2 gtrs.

Em      Cadd2      Dadd2 1/2      Em

*both gtrs. vib.*

Rhy. Fig. 2 (\*Gtr. I)

Harm. (8va)

let ring

Harm.

\*\*"Nashville tuned".

Cadd2 Dadd2 Em Cadd2 Dadd2 (end Riff A) w/Rhy. Figs. 1, 1A & 2 (all 2 times) Em 8va Full

*trem. bar*

\*1 1/2 1 1/2 sl. 1 1/2 Full

15 12 13 12 12 9 7 7 7 10 9 7 17 15 17 17

9 7 9 10 sl. 1 1/2 2

*trem. bar* sl. sl. (end Riff A1) Full 1 1/2

\*1 1/2 2 1 1/2 sl. sl. (end Riff A2) Full 1 1/2

15 12 12 12 12 8 8 8 9 9 9 9 10 10 7 10 19 22 20 17 17 17 16

15 14 7 5 9 9 9 9 9 10 10 7 sl. 8 7 10 7

\*Depress bar before striking note.

Cadd2 Dadd2 Em Cadd2 Dadd2 Em 8va Full 1/2 Full

(17) (17) Full 1/2 Full

17 20 20 (20) 20 19 (19) (19) 17 15 17 17

8va Full 1 1/2 Full

*both gtrs. vib.* Full Full *both gtrs. vib.* Full 1 1/2 Full

(22) (22) Full Full Full 1 1/2 Full

(17) (17) 19 19 20 17 17 22 16 19 (22) 17 19 (19) (19) 19 19 20 17 17 17 16







[illegible]

w/Rhy. Figs. 1, 1A & 2 (2 times)

Em Caç

Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2

Em 1/2

Dadd2

A musical score for guitar solo on a single staff. The key signature has one sharp (F#). The tempo/mood is "Allegro". Above the staff are chord symbols: Em, Gtr., VIII\*, Cadd9z, Dadd9z, Em, H, and Full. There are also markings like "1/2", "Full", "sl.", and "M". The melody consists of eighth and sixteenth notes, some beamed together. A dashed line indicates a half-note rest. A triplet of eighth notes is marked with a bracket and "3". A triplet of sixteenth notes is marked with a bracket and "3". The word "don't" is written below the first measure.

don't  
pick

[illegible]

Dadd2

Em

The image shows a musical score for the song "The Rose Tree". It features a guitar part and a vocal line. The guitar part includes chords Em, A.H. (8va), Cadd2, and Dadd2, with various techniques like slurs, accents, and fingerings. The vocal line is a simple melody with lyrics "The Rose Tree".

The image shows a musical score for the piece 'Em'. It consists of two staves. The top staff is in standard musical notation, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line, with various note values and rests. Above the notes, there are letters 'P' and 'H' indicating fingerings or techniques. The bottom staff is a guitar tablature, showing the fret numbers for each string. The tablature is written in a single line, with fret numbers ranging from 0 to 12. Above the fret numbers, there are letters 'P' and 'H' indicating fingerings or techniques. The tablature is aligned with the notes in the standard notation staff above it.

[illegible]



Em

H TP P P TP TP P P TP TP (T) TP H P P TP P P H H P P H H

\*1½

H TP P P TP TP P P TP TP (12) TP H P P TP P P H H P P H H

\*1½

7 12 8 7 5 12 7 12 8 7 5 12 7 12 5 12 7 8 7 5 12 8 7 5 7 8 7 0 7 8 (8) 0

w/Rhy. Figs. 1, 1A & 2 (all 2 times)  
w/Riffs B, B1 & B2

Cadd2 Dadd2 Cadd2 Dadd2

8va----- loco sl H rake don't pick Full

17 22 17 17 0 8 7 9 \* 14 7 22 22 22 22 22 (22) 22 22 22 20 20 20

sl

Em 8va----- loco Cadd2 Dadd2 w/Riffs. C, C1 & C2 Em

19 19 19 19 19 0 19 20 0 15 17 0 19 17 0 17 15 19 14 15 0 17 15 12 15 14 12 12 12 0 14 12 12 13 12 0 10 12 0 12 10 0 8

Cadd2 Dadd2 Em Cadd2 Dadd2

P sl. sl. sl. H P don't pick

7 0 10 8 7 8 0 8 7 0 5 7 0 5 7 0 3 5 0 5 3 0 3 2 0 0 0 0 0 0 0 4 4 4 4 5 4 4 4

sl. sl. sl. H P sl.

w/Rhy. Figs. 1, 1A & 2 (all 2 times)  
w/Riffs C, C1 & C2

Em Cadd2 Dadd2 Em Cadd2 Dadd2

sl. sl. sl. sl. sl. sl. sl. sl.

14 12 14 14 16 16 16 (16) 12 12 14 16 14 14 14 (14) 12 14 14 16 16 17 (17) 16 14 12 12 14 14 14

w/Riff C, C1 & C2 (\*all 1st 3 bars only)  
Em Cadd2 Dadd2 Em w/Fill 1 Cadd2 Gtrs. IV & VIII Dadd2 Full

\*Last note of 3rd bar is not tied.

w/Rhy. Figs. 1, 1A, & 2 (all 2 times)  
w/Riffs A, A1 & A2 (all 1st 7 bars only)  
Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em

w/Rhy. Figs. 1, 1A & 2 (all 2 times)  
Cadd2 Gtr. IV \*1½ Dadd2 Em Cadd2 Dadd2

\*Depress bar before striking note.

Fill 1

Em 8va----- Cadd2 Dadd2 Em

Full Full Full Full Full Full Full Full Full

17 17 17 17 (17) (17) 17 19 19 19 17 19 22 17

8va-----

2 1½ 2 1½ 2 1½ 2 1½ 1½ Full 1½ Full

both gtrs. vib. both gtrs. vib.

20 20 20 20 (20) (16) 19 24 24 24 19 24 24 19 24 22 19

16 16 16 (16) 17 20 20 20 17 20 20 22 17

Cadd2 Dadd2 Em Cadd2 Dadd2

8va-----

Full 1/2 sl. loco \*2½ (Gtr. IV out)

trem. bar

Full 1/2 sl. \*2½

20 15 19 19 17 (17) 9 7 8 10 10 10 8 7 10

8va-----

Full loco sl. \*2½ (Gtr. V out)

both gtrs. vib. (Gtr. VI out)

Full sl. trem. bar both gtrs. vib.

22 19 24 24 20 20 (20) 12 12 12 15 15 15 12 12 12 12 14

20 17 20 20 16 (16) 12 12 14 12 12 12 12 12 14

sl. \*Depress bar before striking note.

w/Rhy. Figs. 1, 1A & 2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Play 4 times

Em Cadd2 Dadd2 Em Cadd2 Dadd2

Emsus2  
Gtr. II

Gtr. III

N.C.  
Harm.  
(8va)

A5

E5

Esus2 Em

N.C.

Harm.  
(8va)

Harm.

# Motorcycle Driver

Music by Joe Satriani

**Moderate Rock** ♩ = 166

N.C.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

The musical score for 'The Little Boat' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a forte (f) dynamic and includes several measures with a 'P.M. - - 4' marking, likely indicating a pedal point or a specific performance technique. The melody is characterized by eighth and sixteenth notes, with some measures featuring a wavy line above them. The second system is a guitar accompaniment, featuring three staves labeled T (Treble), A (Alto), and B (Bass). The T and A staves contain fret numbers (5, 7, 6, 7) and the B staff contains fret numbers (0, 0, 0, 0, 0, 0, 0, 0). The piece concludes with a double bar line and a repeat sign. The tempo is marked 'Moderato' and the piece is identified as 'The Little Boat'.

w/Rhy. Fill 1

 $4\frac{1}{2}$ 

Gtr.

Fdbk,

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, each accompanied by a pair of asterisks (\*\*). The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#

*trem. bar*

 $4\frac{1}{2}$ 

Fdbk.

[illegible]

*T	T	T	T	T	T	T
T	T	T	T	T	T	T

\*Percussive sound created by tapping w/edge of pick over pickups.

Fdbk. pitch: G

*trem. bar*

4

(12)	(12)	(12)	(12)	(12)

Rhy. Fill 1 (Gtr. I)

Harm.----- 7 B5 D5 E5 B5

P.M.---- 4 Harm.----- 7

Gtr. I

P.M.---- 4 P.M.----- 4

pick slide (steady gliss.)

let ring--

Harm. (8va) E B5 (cont. on lower staff)

P P H H P H P sl.

3

Harm.----- 7 P P H H

17 17 17 17 16 16 18 16 14 16 14 16 14 16 14 16 14 12 12 16 14 12 11 9 8

P H P sl.

let ring----- 4 let ring----- 4

© 7fr. B Rhy. Fig. 2A (Gtr. 2A III) mf P.M.----- 4

5fr. A open E

Gtr. IV mf

1/2 1/2

Rhy. Fig. 2 (Gtrs. I & II) mf P.M.---- 4 P.M.---- 4 P.M.----- 4 P.M.---- 4 P.M.----- 4 P.M.----- 4

1st time Gtr. II substitute Rhy. Fill 2

7fr. B P.M.-----

5fr. A open E

1/2

H

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

7 9 11 9 7 9 9 11 9 7 9 0 0 0 0 0 0 11 0 0 0 0 0 0 0

7fr. B P.M.-----

5fr. A open E

1/2

sl.

\*

1/2

sl.

\*Play 1st time only.

sl.

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

7 9 (9) 11 9 7 9 11 9 7 9 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0

Rhy. Fill 2 (Gtr. II)

P.M.-----

7 5 7 6 9 9 7 7 7 7

5fr. A 7fr. B (end Rhy. Fig. 2A)

P.M.-----

sl.

7 9 7 9 7 9 11 9

sl.

(end Rhy. Fig. 2)

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.-----4

7 9 7 9 7 9 11 9 7 7 7 7 7 7

7fr. B w/Rhy. Figs. 2 & 2A

Gtr. V 1/2 5fr. A open E 7fr. B

Gtr. IV 1/2 both notes vib.

10 12 14 12 10 12 12 10 12

7 9 11 9 7 9 9 7 9

1/2 5fr. A open E 7fr. B 1/2

1/2 both notes vib.

14 12 10 12 (12) 11 13 10 12 14 12

11 9 7 9 (9) 9 11 7 9 11 9

\*Play 1st time only.

5fr. A sl. open E 5fr. A sl. 7fr. B

sl. both notes vib. sl. both notes vib.

10 12 14 12 10 12 10 12 10 12 14 12

7 9 11 9 7 9 7 9 7 9 11 9

sl. sl.

Rhy. Fill 3 (Gtrs. I & II)

P.M.---4 sl. sl. H

7 9 11 7 7 7 9 9

0 0 0 0 0 7 7 7 9 7

H

Fill 1 (Gtr. VII)

sl. sl.

5 9



⑤ 5fr. D

Gtr. III P.M.

Gtr. IV

7fr. E

4fr. C#

5fr. D

1/2 P

Full

14 16 16 (16) 14 17 (17) 17 14 16 16 (16) 14 17 17 (17)

D E/D E Amaj9/C# D

7 7 9 (9) 9 9 9 5 5 5 7 7

7 7 9 9 9 9 9 4 4 4 7 7

5 5 5 5 7 7 7 4 4 4 5 5

7fr. E

4fr. C#

5fr. D

P.M.

sl

Full

P

H P

1/2

11 13 14 14 16 14 13 15 (15) (15) 14 16 14 15 14 16 14 13 16

E/D E Amaj9/C# D

7 9 (9) 9 (9) 5 7 (7)

7 9 9 9 4 7 7

5 5 5 7 4 5 5

⑥ 3fr. G

5fr. A

2fr. F#

3fr. G

P.M.

Full

1/2

Full

1/2 P

Full

Full

14 (14) 14 14 (14) 12 14 (14) 14 (14) 12 14 14 14 (14)

G A/G A D/F# G

3 0 (0) 2 (2) 3 (3)

3 2 2 2 3 3

0 2 2 2 2 0

0 0 0 0 0 0

3 3 (3) 0 (0) 2 (2) 3 (3)





Rhy. Fig. 5 (Gtr. III)

7fr. B 5fr. A 3fr. G 5fr. A 7fr. B

\* (Bm) *sl.* *don't pick* *sl.* Full (Aadd9) Full (Gmaj7) Full (Aadd9) Full (Bm) *sl.*

(9) 9 (9) (9) 10 9 (9) 9 7 7 10 9 (9) 7 9 7 9

\*Chords in parentheses played by kybd.

w/Rhy. Fig. 5 (2 times)

5fr. A (Aadd9) 3fr. G (Gmaj7)

H P sl. sl. H sl. H P sl. H P sl. H P sl. H P sl.

6 7 6 7 6 4 6 7 11 (11) 9 11 9 7 9 7 6 7 6 4 6 4 2

5fr. A (Aadd9)

7fr. B (Bm)

3fr.

6

6 7 9 7 6 7 9 11 7 6 7

5fr. A (Aadd9)

5fr. A. 7fr. B.

[illegible]

\*Tap w/edge of pick next 2 bars.  
24th fret is just beyond end of fingerboard.  
w/Rhy. Fig. 5 (1st 3 bars only)

5fr. A (Aadd9)  
3fr. G (Gmaj7)

\*Slide continues beyond end of fingerboard.

93



w/Rhy. Figs. 2 & 2A

Coda ⑥ 7fr. B

w/Rhy. Figs. 2 & 2A

⑥ 7fr. B

Sva

open  
E

Full

Full

sl

sl

Harm.

sl

Full

Full

Harm.

sl

0

7

10

10

14

7

6

7

7

9

7

6

7

9

7

7

7

7

5

7

5fr. A

7fr. B

6 7fr. B

1/4

1/4

0 0 0 0 0 0 sl. 0 0 sl. 12 10 10 10 10 12

7 7 9 9 9 10 10 12 12 12 10 12

0 0 (0) 12

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The melody features a series of eighth and sixteenth notes, with some measures containing rests. The bass line consists of a series of numbers (10, 10, 12, 14, 14, 13, 12, 15, 12, 13, 12, 13, 12, 14, 12, 14, 14) indicating fingerings or positions. The score is labeled with 'Sfr.' (Sforzando) and 'open E' (open E string) at various points. The piece is identified as 'The Rose Tree' and is marked as 'No. 1'.

7fr. B Full Full Full 5fr. A 1/2

open E 7fr. B 1/4 1/4

5fr. A open E

5fr. A w/Rhy. Fill 4 7fr. B Gtr. B III P.M. 5fr. A A.H. (8va) rit. rake

Free time 7fr. B Full (Gtr. III out) B7sus4 B5 1/2 N.C. slack Eb/B

Rhy. Fill 4 (Gtrs. I & II) P.M.-----



# New Blues

Music by Joe Satriani

**B5**      **A5**      **E5**      **D5**      **F#5**      **Em/F#**

x x x    7fr.    x x x    5fr.    x x x    7fr.    x x x    5fr.    x x    T 3 11    x o o o    T 3

Free time  
w/bass & sampled trpt.  
N.C.  
Gtr. I

*mf*

\*\*T T T T T    T T T    T T T T T    T T T T T    T T T T T    T T T T T    T T T T T    T

T    \* (7)    5 7 12    5 7    5 7 12    5 7 12    5 7 12    5 7 12    5 7 12    5

12 12 12 12 12 12 12 12 12 12

\*Note is sounding when tape starts.

\*\*T = L.H. tap

⑦ = R.H. tap

Moderate Shuffle ♩ = 117 (♩♩ - ♩♩♩)  
(Drums)

8

(Spoken:) Number 47, 28, 18,... 1, 2, 3, 4.

B7(no3rd)  
Rhy. Fig. 1 (Gtr. I)

T T  $\textcircled{T}$  T

Eadd4  
*\*sim*

B7(no3rd)


T T  $\textcircled{T}$  T T  $\textcircled{T}$

10 10 9 9 10 10

7 9 7 9 7 9

7 7 7 7 7 7

\*Tapping pattern continues for next 6 bars.



Eadd4 B7(no3rd) (end Rhy. Fig. 1) Rhy. Fig. 1A-----

T

T

10 10 9 9 10 10

7 9 7 9 7 9 7 9 7 9

7 7 7 7 7 7 7 7

w/Rhy. Fig. 1  
B7(no3rd)  
Gtr. II

Eadd4 B7(no3rd)

mf P.M. w/wah

Full

A.H. (8va)

P P

P.M.

3

A.H. T sl.

A.H.

7 5 7 7 7 8 7 5 7 5 7 5\* (3+) (7) sl.

\*Tap over pick-ups.

Eadd4 B7(no3rd) w/Rhy. Fill 1

A.H. (8va) Full

P.M.

Full

P P

P.M.

3

A.H. T sl.

A.H.

7 5 7 7 7 8 7 5 5 7 5 7 (3+) (7) (7) sl.

w/Rhy. Fig. 1 Eadd4 B7(no3rd)

Full

1/2

A.H. Full (8va)

Full

1/2 Full 1/2 Full 1/2 Full

3

sl.

Full

1/2

A.H. Full Full 1/2 1/2 1/2

7 (7) 7 4 6 6 6 4 7 4 7 (7) sl.

A.H. pitch: D

Eadd4 B7(no3rd) w/Rhy. Fill 2

A.H. (8va)

Full

A.H. (8va)

P P

3

Fdbk.

2 1/2

trem. bar

2 1/2

A.H.

Full

A.H.

Fdbk.

7 5 7 7 7 8 7 5 7 5 7 (7)

A.H. pitch: D#

A.H. pitches: E F D D# E D D# C# D#

Rhy. Fill 1 (Gtr. I)

T T T T

T T T T

10 10

7 9 7 9

7 7

Rhy. Fill 2 (Gtr. I)

T T T T

T T T T

10 10

7 9 7 9

7 7

Half-time feel

A D/A A D/A A D/A A D/A

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a melodic line with a wavy line indicating a vibrato effect, a dynamic marking 'P' (piano), and a slur over a triplet of eighth notes. A handwritten note '\*vib. w/bar' is present. The bass line includes a wavy line, a dynamic marking 'P', and a slur over a triplet of eighth notes. A handwritten note '\*Depress bar before striking note.' is present. The system concludes with a measure marked 'G13' and a handwritten note '\*2 1/2'.

\*Next 20 bars.

Rhy. Fig. 2 (Gtr. I)

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a melodic line with a wavy line indicating a vibrato effect, a dynamic marking 'P' (piano), and a slur over a triplet of eighth notes. A handwritten note '\*sim' is present. The bass line includes a wavy line, a dynamic marking 'P', and a slur over a triplet of eighth notes. A handwritten note '\*Depress bar before striking note.' is present. The system concludes with a measure marked 'G13' and a handwritten note '\*2 1/2'.

E13sus4

\*1 1/2

E7

\*Tapping pattern continues for next 17 bars.

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a melodic line with a wavy line indicating a vibrato effect, a dynamic marking 'P' (piano), and a slur over a triplet of eighth notes. A handwritten note '\*Depress bar before striking note.' is present. The system concludes with a measure marked 'G13' and a handwritten note '\*2 1/2'.

\*Depress bar before striking note.

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a melodic line with a wavy line indicating a vibrato effect, a dynamic marking 'P' (piano), and a slur over a triplet of eighth notes. A handwritten note '\*Depress bar before striking note.' is present. The system concludes with a measure marked 'G13' and a handwritten note '\*2 1/2'.

C13

\*1 1/2

D13sus4

\*2 1/2

P

Handwritten musical notation for the fifth system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a melodic line with a wavy line indicating a vibrato effect, a dynamic marking 'P' (piano), and a slur over a triplet of eighth notes. A handwritten note '\*Depress bar before striking note.' is present. The system concludes with a measure marked 'G13' and a handwritten note '\*2 1/2'.

\*Depress bar before striking note.

Handwritten musical notation for the sixth system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a melodic line with a wavy line indicating a vibrato effect, a dynamic marking 'P' (piano), and a slur over a triplet of eighth notes. A handwritten note '\*Depress bar before striking note.' is present. The system concludes with a measure marked 'G13' and a handwritten note '\*2 1/2'.

D7

Cmaj7

11 12-14 12 12 11-9 (9)

sl. \*Depress bar before striking note.

5 7 5 7 5 7 5 7 3 14 3 14 14

12 (12) 12 11 (11) 11-12-14

\*Depress bar before striking note.

5 12 5 12 4 14 4 14 9 11 9 11 11

15 (15) 17 14 (14)

(end half-time feel)

5 5 4 5 4 5 3 5 5 3 7 3 7 3 8 3 8 2 4 2 4 2 T

(end Rhy. Fig. 2)

w/Rhy. Fig. 1  
B7(no3rd)

Eadd4

**B7(no3rd)**

The image displays a detailed musical score for guitar, organized into several systems. The notation includes standard musical symbols such as treble clefs, key signatures (one sharp), time signatures, and various note values. Fingerings are indicated by numbers 1-4 on the right hand and letters H (thumb) and P (pick) on the left hand.

**Performance Instructions:**

- P.M.**: Pick Mute
- A.H.**: Artificial Harmonic
- Full**: Full sound or full bar
- w/Rhy. Fig. 1 A**: With Rhythmic Figure 1 A
- trem. bar**: Tremolo Bar
- vib. w/bar**: Vibrato with Bar
- \*Depress bar before striking note.**: Depress the bar before striking the note.
- \*\*Pull bar up.**: Pull the bar up.
- \*Depress bar w/L.H. before striking note.**: Depress the bar with the left hand before striking the note.

**Musical Elements:**

- B7(no3rd)**: Dominant Seventh flat nine chord without the third.
- Eadd4**: E major add fourth chord.
- N.C.(B5)**: Natural Chord B fifth.
- (A5)**, **(E5)**, **(D5)**, **(B5)**: Fifth chords.
- Harm. (8va)**: Harmonic at two octaves above the fundamental.
- Fdbk. (D5)**: Feedback at D fifth.
- A.H. pitch: E D D# D#**: Artificial harmonic pitches.
- 3**: Triplet.
- sl.**: Sustain.
- 6**: Sixth fret.
- 5**: Fifth fret.
- 0**: Open string.
- 7**: Seventh fret.
- 14**: Fourteenth fret.

The score is written for a single melodic line on a six-string guitar, with some parts indicating specific fret positions and techniques like artificial harmonics and feedback.

## Rhy. Fig. 3A

(\*Gtr. IID) 

8va-----  
Full

E5                  D5              (end Rhy. Fig. 3A)

w/Rhy. Fig. 3 (6 times) & Rhy. Fig. 3A (7 times)

B5                      A5

A.H. pitch: B

Rhy. Fig. 3

(end Rhy. Fig. 3)

\*Kybd. arr. for gtr.

E5 D5

B5 A5

E5 D5

\*Slide causes open string to sound.

**\*\*Tap w/edge of pick.**

\*L.H. movement causes open strings to sound.



B7(no3rd)

A.H. pitch: D  
Eadd4

A.H.-----<sub>1</sub>  
(8va)

w/Fill 1  
B7(no3rd)  
A.H.-----<sub>1</sub>  
(8va)

\*1/2 1  
3

w/Rhy. Fill 2

\*1/2

A.H.-----<sub>1</sub>

A.H.-----<sub>1</sub>

trem. bar  
\*1/2 1

\*\*vib. w/bar  
\*1/2

7 5 7 7 8 7 5 7 7 5 7 7

P P A.H. pitches: G# F# \*Depress bar before striking note. \*Depress bar before striking note.  
 \*\*Next 27 bars.

Fill 1

Harm.

2 1/2

\*  $\nabla$

Harm.

trem. bar

2 1/2

7

(7)

(7)

\*Vol. knob swell.



# Half-time feel

w/Rhy. Fig. 2

A D/A

A

D/A

A D/A

G13

A D/A

A.H.

(15ma)

\*Depress bar before striking note.

sl.

\*Depress bar before striking note.

\*Depress bar before striking note.

\*Depress bar before striking note.

sl.

\*Depress bar before striking note.

\*Depress bar before striking note.

8va----- C#m7b5 G6

(14) 14 15 17 14 15 18 19 21 18 14

T T ① T T ① \*sim

3 7 3 7 4 5 4 5 4 5 4 5

2 4 2 4 4 5 4 5 4 5 4 5

Tapping pattern continues for next 3 bars. (end half time feel)

F# 17 14 15 15 (15)

\*Depress bar before striking note.

T

3 7 3 7 2

2 4 2 4 2

B7(no3rd) A6/9 Amaj9

2 10 (16)

Rhy. Fig. 4 (end Rhy. Fig. 4)

T T ① T T ① T T ① ① T T ①

10 10 (10) 7 9 7 8 5 5

7 8 7 9 7 8

w/Rhy. Fig. 4 (20 times)  
B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

w/Fill 2

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

Fill 2

Play 10 times

\*Vol. knob swell.

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a whole rest for the first measure, followed by a triplet of eighth notes in the second measure, and a quarter note in the third measure. The notes are G4, A4, and B4. The triplet is marked with a '3' above it. The quarter note is marked with a 'P.M.' (Palm Mute) symbol. The system is divided into two measures by a double bar line. The second measure contains a quarter note G4, an eighth note A4, and an eighth note B4. The notes are marked with a 'P.M.' symbol. The system is divided into two measures by a double bar line. The second measure contains a quarter note G4, an eighth note A4, and an eighth note B4. The notes are marked with a 'P.M.' symbol.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a piano and includes a melody line and a bass line. The melody line is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef. The score is divided into measures by vertical bar lines. Above the melody line, there are chord symbols: B7(no3rd), A6/9, and Amaj9 B7(no3rd). There are also performance markings such as "H" (harmonic), "P" (piano), and "mf" (mezzo-forte). The bass line includes fingering numbers (7, 9, (9), 7) and a wavy line indicating a tremolo or rapid oscillation. The title "The Girl on the Train" is written in a stylized font at the top right of the page.

B7(no3rd) A6/9 Amaj9 B7(no3rd)

Full Full 1/2 P 1/2 1/4 Full

Full Full 1/2 P 1/2 1/4 Full

A6/9      Amaj9      B7(no3rd)      A6/9      Amaj9

3      3      3      3      sl.      sl.      P.M.      sl.

(7) 10      9      7      9      H      7      9      7      9      7      9      7      5      7      9      (9)      7      5      5

B7(no3rd) *Begin fade* A6/9 Amaj9 B7(no3rd)

P.M.

[illegible]

A6/9 Amaj9 B7(no3rd) A6/9 Amaj9

P.M. P.M.

B7(no3rd) N.C.(A5) B7(no3rd) N.C.(A5)

-----4

7 7 10 9 (9) 7

7 9 7 9

H H

7 5 5

Gtr. T T T T

T T T T

pp

T T T T

T T T T

10 7 9

9 7 9 7 9

7 7

